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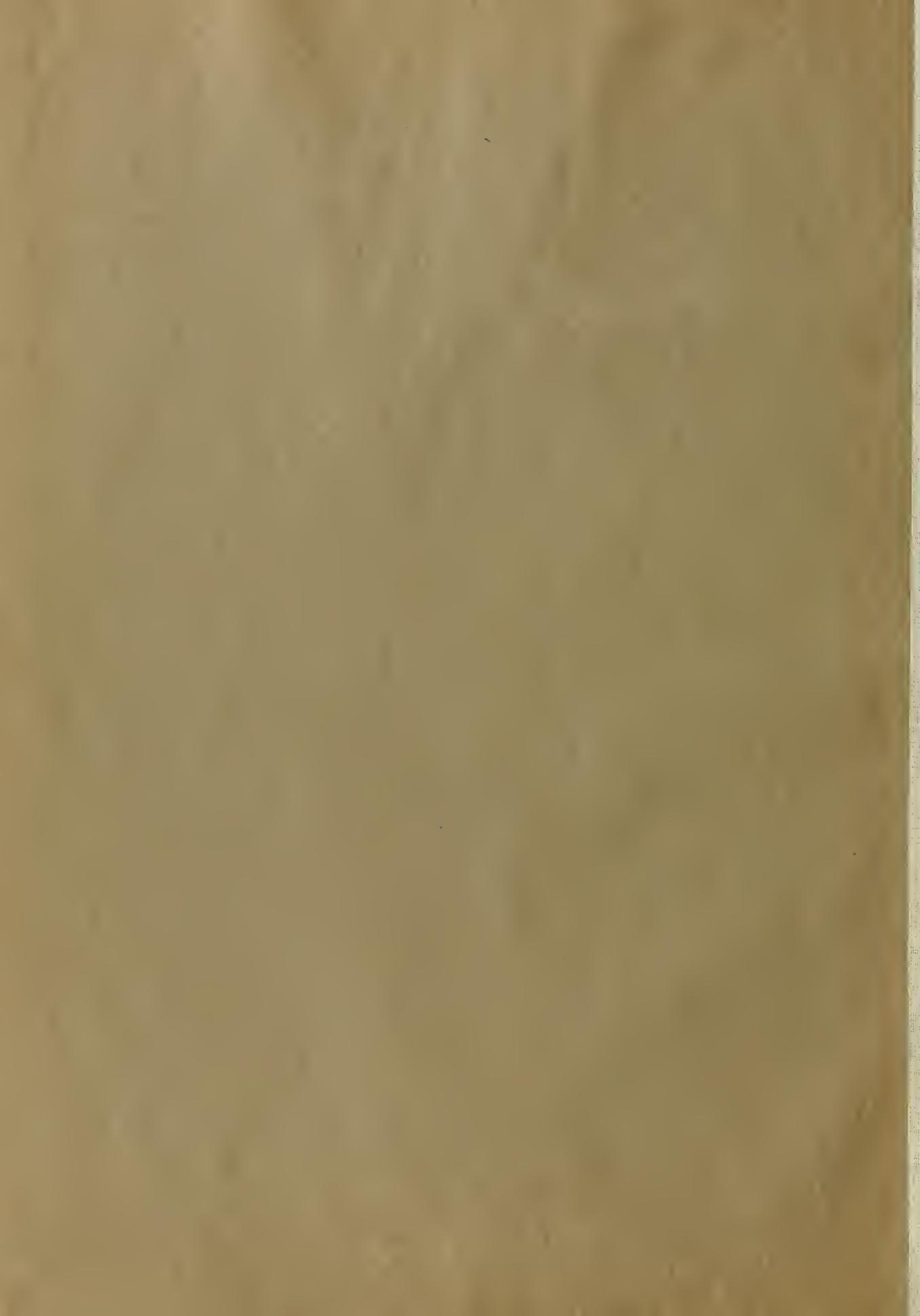
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THE MAID & THE MIDDY

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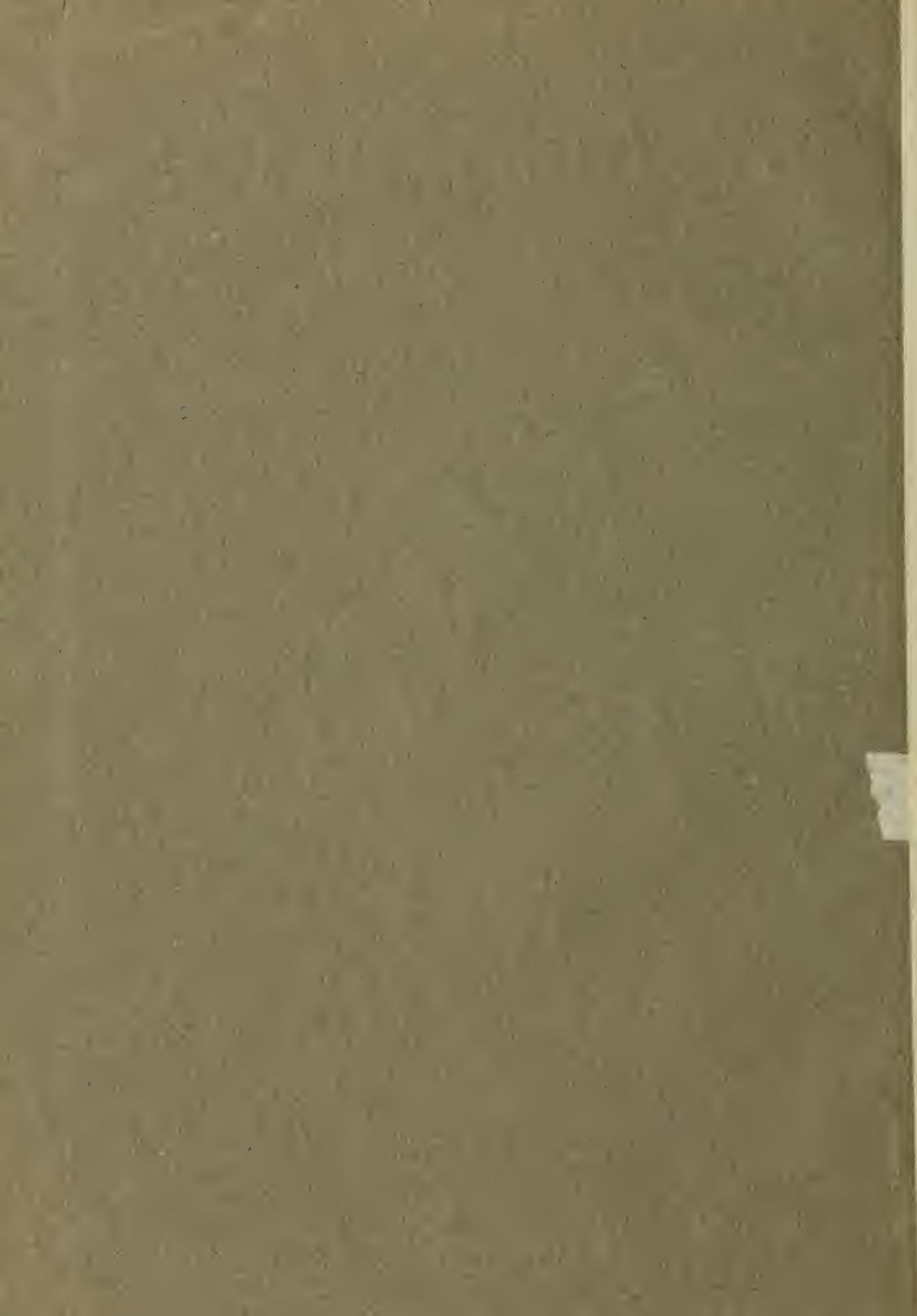
AN OPERETTA

Libretto by
DAVID STEVENS

Music by
GEORGE LOWELL TRACY



Boston
C.C. Birchard & Co.





The Maid and the Middy

AN OPERETTA

Libretto by DAVID STEVENS

Music by GEORGE LOWELL TRACY



PRICE \$1.00

BOSTON

C. C. BIRCHARD AND COMPANY

1918

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M1503
T695M2

25 May 21 1962

THE MAID AND THE MIDDY

CHARACTERS

BILLY	The Middy; Attached to The "DREADNAUGHT."
DAWSON	A Retired Farmer.
THE COUNT	A Spanish Gentleman.
EVANS	Master of Ceremonies; Lakeville Boat Club.
FITZ	Of the House Committee; Lakeville Boat Club.
CAPTAIN DASHER	In Command of The "DREADNAUGHT."
BOUNDER	Of the Lakeville Boat Club; Champion Oarsman.
YOUNG SLIMSON	Also of the L. B. C. "The Great Unknown."
ATTENDANT	Of L. B. C.
VALERIE VANE	The Maid.
MRS. GAILY	An Attractive Widow.
ALICE	Friends of VALERIE.
MAUD	
PHILLIS	
ANITA	The Mysterious Cause of the Trouble.

Maids; Middies; Young Men; Children of the Snow;
Liberty Battalion, etc.

SCENES

ACT I.	Grounds of the Lakeville Boat Club.
ACT II.	Interior of the Club House.

Time of Performance, one hour and a half.

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SYNOPSIS OF MUSIC

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THE MAID AND THE MIDDY

An Operetta in Two Acts

Libretto by
DAVID STEVENS

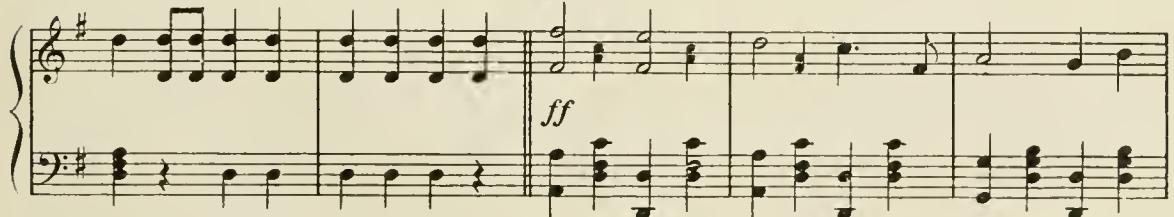
Music by
GEORGE LOWELL TRACY

OVERTURE

Marziale



MARCH



Musical score page 2, measures 1-2. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of eighth and sixteenth note patterns.

Musical score page 2, measures 3-4. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of eighth and sixteenth note patterns.

Allegro

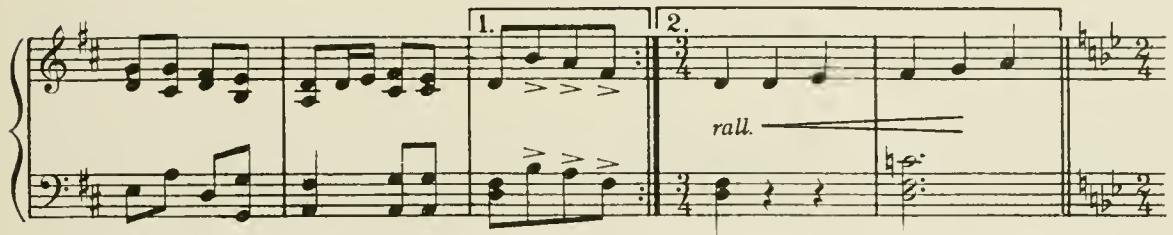
Musical score page 2, measures 5-6. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is one sharp (F#). The dynamic is marked 'mf'. The music consists of eighth and sixteenth note patterns.

Musical score page 2, measures 7-8. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is one sharp (F#). The dynamic is marked 'ff'. The music consists of eighth and sixteenth note patterns.

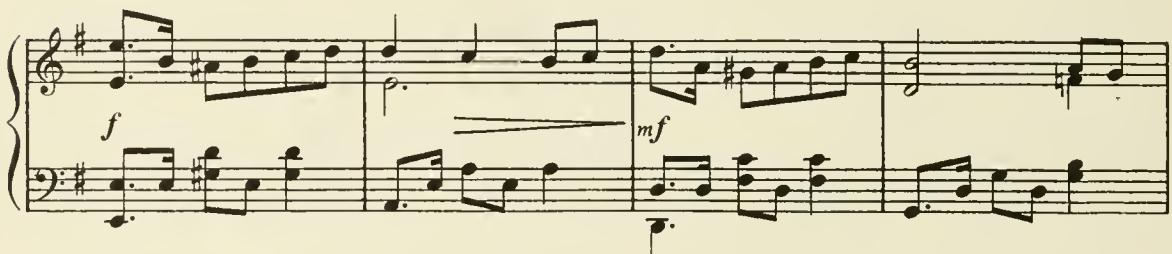
Musical score page 2, measures 9-10. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of eighth and sixteenth note patterns.

Moderato

Musical score page 2, measures 11-12. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is one sharp (F#). The dynamic is marked 'p'. The music consists of eighth and sixteenth note patterns.



Moderato



Grazioso

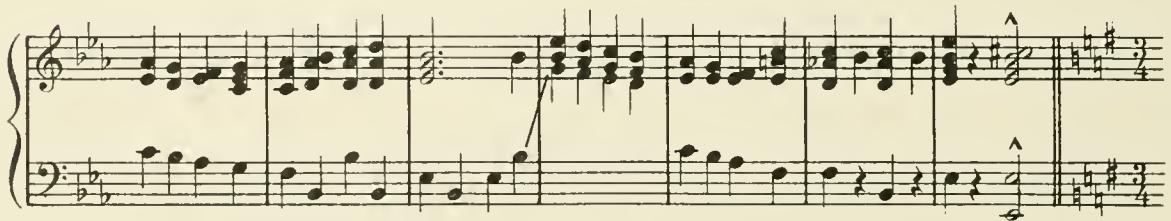
mp

Moderato

ten.

semplice

mf



Allegro moderato

Allegro

MARCH
con spirito

mf marcato

tr

CRES. > >

A musical score for piano, page 10, measures 11-12. The score is in common time. The top staff (treble clef) has a key signature of two sharps and a tempo of 'P'. The bottom staff (bass clef) has a key signature of one sharp and a tempo of 'ff'. Both staves feature eighth-note patterns. Measure 11 starts with a forte dynamic 'ff' in the bass staff. Measure 12 begins with a piano dynamic 'p' in the treble staff.

A musical score for piano, featuring two staves. The top staff shows a melodic line with eighth-note patterns, starting with a dynamic decrescendo (indicated by a downward arrow) and followed by a crescendo (indicated by an upward arrow). The bottom staff shows harmonic support with sustained notes, also with a dynamic decrescendo and crescendo. The score is in common time, with a key signature of one sharp.

Nº 1. OPENING CHORUS: "OF AN AFTERNOON"

MAIDS and YOUNG MEN

Allegretto con spirto



MAIDS

Of an af - ter-noon in the month of June 'tis a-gree-a-ble to en - gage—— In a-



quat - ic sport at a club re-sort, un-der suit - a-ble pat - ron - age; For the



at - mos-phere and sur-round - ings here, Tho' prop - er - ly or - tho - dox, Give us

just the chance our charms to en-hance with our ver - y be - com-ing-est

ALICE

frocks.

But an

af - ter-noon in the month of June, No mat-ter how fair it be, Is a

wast - ed day, when our frocks are gay, and there's no-bod - y here to see, But an

Tutti

wast - ed day, when our frocks are gay, and there's no-bod - y here to see, But an

af - ter - noon in the month of June, No mat - ter how fair it be ____ is a

wast - ed day when our frocks are gay, and there's no-bod - y here to see!

(*The young men enter*)

YOUNG MEN

'Tis a

pleas - ure rare, as we all de-clare, Leav-ing ev - 'ry day cares be - hind, In the

mf

Syl - van grove, as we gai - ly rove, Such a - gree - a - ble girls to find. This is

just the place for a boat-ing race, and the sky a-bove is blue, we're on pleasure bent so with

your con-sent we will spend the day with you!

Tutti

MAIDS

Of an af - ter - noon in the month of June 'tis a pleas - ure to en -

YOUNG MEN

Af - ter - - noon in the month of

f

gage—— In a - quat - ic sport at a club re - sort un - der
 June. Un - - der suit - a - ble

suit - a - ble pat - ron - age. For the at - mos - phere and sur - round - ings here, Tho'
 pat - - ron - - age. At - - mos - - phere and sur -

prop - er - ly or - tho - dox, Give us just the chance our
 round - - ings here Give you just the chance your

charms to en-hance, With our ver - y be - com-ming-est frocks, give us

charms to en-hance, With your ver - y be - com-ming-est frocks, give you

just the chance our charms to en-hance with our ver - y be - com-ming-est frocks.

just the chance your charms to en-hance with your ver - y be - com-ming-est frocks.

DANCE

ff

Fine

Nº 2. SONG: "A GAY SEA DOG"

DASHER and CHORUS

Lively

DASHER

1. I'm a sail - or free As you
 2. On the for - eign shore, Where I've

plain - ly see, And I plough the rag - ing main, — I am bluff and gruff And in -
 been be-fore, There's a wel - come waits for me; — For what - e'er the name, They are

clined to be rough, And per - haps I give you pain. — But I'm harm-less, quite, For my
 ev - er the same To the lads that sail the sea, — Tho' I may be bluff, And my

A musical score for a two-part setting of the song 'I'm a Little Teapot'. The top staff is for the voice, and the bottom staff is for the piano. The vocal line consists of a single melodic line with lyrics. The piano accompaniment provides harmonic support with chords and bass notes. The score is in common time and includes a key signature of one flat.

A musical score for 'The Sea Dog' featuring two staves. The top staff is for the voice and includes lyrics: 'when I'm on land, I'm in great de-mand, Please ob-serve and I'll tell you why: _____ down in the log As a gay sea dog, And the ti - tle I mean to keep! _____'. The bottom staff is for the piano, showing chords and bass notes.

Con spirito

CHORUS

DASHER

I'm a gay sea dog! — He's a gay sea dog! — Wher-

He's a gay sea dog! —

ev - er I go, I raise a breeze, What - ev - er I do, I'm sure to please! I'm a
 Hell raise a breeze, He's sure to please.
 Hell raise a breeze, He's sure to please.

CHORUS

DASHER

gay sea dog! — He's a gay sea dog! — And when he's a-shore, They
 gay sea dog! — And when he's a-shore, They

CHORUS

DASHER

All a-dore the sail - or! He's a gay sea dog!— I'm a

All a-dore the sail - or! He's a gay sea dog!—

CHORUS

gay sea dog!— Wher - ev - er he goes, he'll raise a breeze, What-

Wher - ev - er he goes, he'll raise a breeze, What-

DASHER

ev-er he does, he's sure to please! He's a gay sea dog! — I'm a gay sea
 ev-er he does, he's sure to please! He's a gay sea dog! —

ff *Tutti* D.S.

dog, — and when {he's a-shore They all a-dore the sail - - or!
 I'm
 and when {he's a-shore They all a-dore the sail - - or!
 I'm

ff

ff *D.S.*

Nº 3. SONG SUMMER
MRS. GAILY and CHORUS

21

Moderato

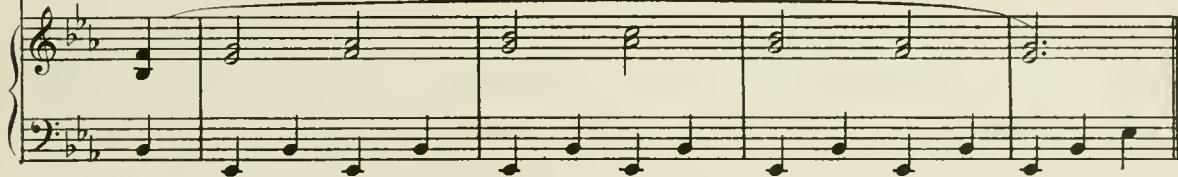


semplece
MRS. GAILY

1. There are sea - sons four that make the to-tal of the year,
2. A - pril show'rs are ver - y nice, but al - so ver - y wet;



And ev - 'ry sea - son seems the best of sea - sons while it's here.
The Au - tumn chest - nut in its burr, is dif - fi - cult to get.



The po - ets sing of spring - time and of win - ter and the fall,
A sleigh - ride, when it's ten be - low, is rath - er doubt - ful bliss,



But the sweet - est songs are those a - bout the sum - mer, best of all.
But what could be com - ple - er than a sum - mer day like this?



Life is fair in the May-time, And love-ly is the June, And

mf

that is true of the au-tumn too, When shines the har-vest moon; Old

win-ter is a play-time, With sleigh - bell's mer-ry din, But

hearts are light When sum-mer bright, Comes gai - ly trip-ping in, But

hearts are light When sum-mer bright, Comes gai - ly trip - ping in!

CHORUS

Soprano



Life is fair in the May-time, and love-ly is the June, And that is true of the

Alto



Tenor

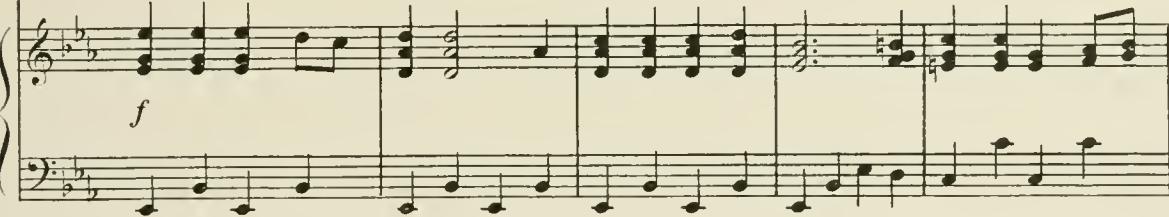


Life is fair in the May-time, and love-ly is the June, And that is true of the

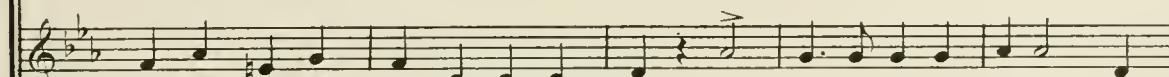
Bass



f



au-tumn, too, When shines the har-vest moon; Old win-ter is a play-time, With



au-tumn, too, When shines the har-vest moon; Old win-ter is a play-time, With



sleigh-bell'smer-ry din, But hearts are light When sum-mer bright, Comes gai- ly trip-ping

in, But hearts are light when sum-mer bright, comes gai- ly trip-ping in!

DANCE OF THE SUMMER HOURS

Valse lente

p molto grazioso

Musical score for piano, page 26, featuring five staves of music. The score includes dynamic markings such as *mf*, *f brill.*, *dim.*, and *p D.S. al Fine*. Performance instructions like *> > Fine.* and *1. 2.* are also present. The music consists of measures with various note heads and rests, primarily in common time.

1. *mf* *> > Fine.*

2. *f brill.*

3. *p*

4. *1. 2.*

5. *mf* *dim.* *p D.S. al Fine.*

Nº4. DUET: "BLOW WINDS BLOW"

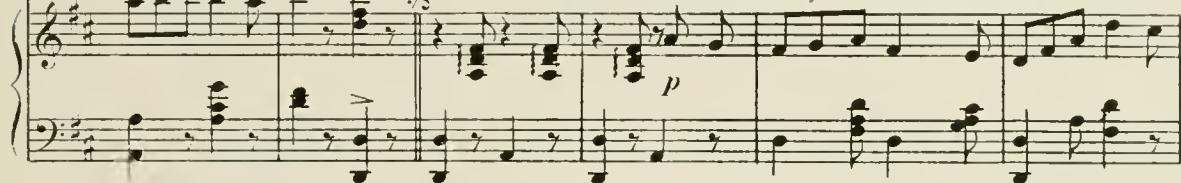
27

Lively

VALERIE and BILLY



(Billy) 1. O they sing of a life at sea With the
(Val.) 2. O it cer-tain-ly seems to me Al-



salt winds blowing free — And the wa-ters blue and a live-ly crew, But
tho' you are long at sea — That you un-der-stand, when you strike the land, That



thats ver-y old to me. The wind and the waves that roar would be such a tire - some
one and a two make three. The sea is a tire - some bore, a fact that we all de-



hore If they did-n't let us mid-dies get an oc-ca-sion-al day a-shore:
plore. But the truth is flat If it weren't for that you al-ways would be a-shore:



SOLO REFRAIN

(Billy) Blow, winds, blow, as you nev-er have blown be - fore, But
 (Val.) Blow, winds, blow, as you nev-er have blown be - fore, But
 blow us straight to the maids that wait For the mid-dies to come a - shore!
 blow them straight to the maids that wait For the mid-dies to come a - shore!

DUET

Blow, winds, blow, as you nev-er have blown be - fore, But
 blow us straight to the maids that wait For the mid-dies to come a - shore.
 blow them straight to the maids that wait For the mid-dies to come a - shore.

blow us straight to the maids that wait For the mid-dies to come a - shore.
 blow them straight to the maids that wait For the mid-dies to come a - shore.

DANCE

1.

2.

Nº 5. SONG: TOO-RA-LOO-RAL!

DAWSON and CHORUS

Allegro



DAWSON

DAWSON

1. When I was a bright young lad so tall, I worked from spring to
 2. But that was a farm of the good old style, And now they've got it

A musical score for the Dawson vocal line. The vocal line consists of eighth and sixteenth note patterns. The piano accompaniment is in the bass clef, with dynamics p and ff. The lyrics for the first two lines are provided.

ear - ly fall, And then to make an ev - en thing, I
 beat a mile; They do the work with gas - o - line And the

A musical score for the Dawson vocal line. The vocal line consists of eighth and sixteenth note patterns. The piano accompaniment is in the bass clef, with dynamics ff and >p. The lyrics for the third and fourth lines are provided.

worked from fall to the ear - ly spring. In
 help ride round in a lim - ou - sine. The

A musical score for the Dawson vocal line. The vocal line consists of eighth and sixteenth note patterns. The piano accompaniment is in the bass clef, with dynamics ff and >p. The lyrics for the fifth and sixth lines are provided.

sum-mer time I raked the hay, In win-ter stacked the wood a-way; In the
farm-er nev-er bor-rows now, In fact he has for-got-ten how: He

spring I'd plough, In the fall I'd reap, And once in a while I'd get some sleep!
just sits up on a gold-en throne And puts his cash in a Lib-er-ty Loan!

REFRAIN

Too - rai-loo-ral, loo - ral - loo! Sing hey! for the son of the soil! But I
Too - rai-loo-ral, loo - ral - loo! His farm he can call his own, And he's

made it pay, When I trad-ed hay For stock in the Stand - ard Oi!
quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

CHORUS
Soprano

Too - ral loo - ral, loo - ral - loo! Sing hey! for the son of the soil! But he
Too - ral loo - ral, loo - ral - loo! His farm he can call his own: And he's
Alto

Tenor

Too - ral loo - ral, loo - ral - loo! Sing hey! for the son of the soil! But he
Too - ral loo - ral, loo - ral - loo! His farm he can call his own: And he's
Bass

f

made it pay When he trad-ed hay For stock in the Stand - ard Oil!
quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

made it pay When he trad-ed hay For stock in the Stand - ard Oil!
quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

Repeat refrain for Dance

Nº6. OCTET: A WAYSIDE MEETING
MAIDS and MIDDIES

Moderato grazioso



MIDDIES

MAIDS

The af-ter-noon is ver-y fine, the scene is most in - vit-ing; You're



MIDDIES

real - ly ver-y good to say so, We're glad you like our lit-tle wa-ter-view; We



MAIDS

find it ir - re - sis-ta-ble, With oth - er charms u - nit-ing; What



shall we do to enter-tain you? For we sup-pose we are ex- pect-ed to. Per-

MAIDS

haps you're fond of danc-ing? That would suit us all, our time is free; Your

plan is quite en - tranc-ing, So say the word, what shall it be?

ALL

Oh, be it waltz or rig-a-doон, or min-u-et or pol-ka, Just

Oh, be it waltz or rig-a-doон, or min-u-et or pol-ka, Just

mf

let them play a pret-ty tune, And we will do the rest.

let them play a pret-ty tune, And we will do the rest.

DANCE

mf

Repeat ad lib.

Nº7. TRIO: LOOKING FOR A CRIMINAL
EVANS, FITZ and COUNT

Slow

mf marcato

EVANS

If this lad has done a thing he'd bet-ter
If our right to run him in he should de-

pp misterioso

FITZ

COUNT

not
ny

It is clear that he is due to get it hot.
And should strug-gle, we will hit him in the eye,
For be -
But sup -

EVANS and FITZ

fore he leaves the town, We'll pro - ceed to run him down. And in -
pose when we at - tack, He should turn and hit us back, On the

EVANS

car-cer-ate the vil - lian on the spot.
cour-age of the Span-iard we re - ly.

If we chance to be mis-ta-ken in the
We shall ver - y soon be hot up - on his

ALL

REFRAIN

a tempo

Repeat Refrain for Dance

Nº8. SONG: ROW, LITTLE GIRLS!

VALERIE and CHORUS

Allegro moderato



1. The boys won't have it all their way As
 2. We'll all have scrumptious row-ing suits, In

they've been used to do; The day will come when lit - tle girls will
 the 'ver - y lat - est style; And what we'll wear for boat-ing hats will

row in the rac - es too. And when, with nice new coc - kle-shells, All
 hold you for a while. And tho' the boys may lead us for a

made on the lat - est plan, We take our place in the
 hun - dred yards or so We'll win the heat for we'll

VALERIE

an - nu - al race, Then beat us if you can!
 look - so sweet, They'll all for - get to row!

When

Pistol Shot

REFRAIN

bang, goes the sig - nal, It's row, lit - tle girls, then row! The

mf

race is fast, But we won't be last, It's row, lit - tle girls, then row!

CHORUS

Soprano



When bang! goes the sig-nal, It's row, lit-tle girls, then row! The
Alto



Tenor



When bang! goes the sig-nal, It's row, lit-tle girls, then row! The
Bass



1.



D.S.

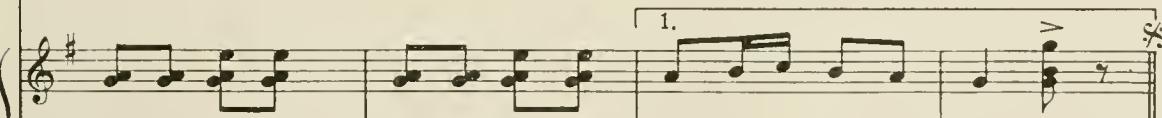
race is fast But we won't be last, It's row, lit-tle girls, then row!



race is fast But we won't be last, It's row, lit-tle girls, then row!



1.



D.S.



12.



12.



12.



12.

*rall.**ff**rall.*

row, lit-tle girls, then row, It's row, lit-tle girls, then row!

rall.

row, lit-tle girls, then row, It's row, lit-tle girls, then row!

*rall.**ffz*

Slower

ten- der heart you've bro- ken quite, boo - hoo! We

won- der you can bear the sight, boo - hoo!

Slower
BILLY

Just to lis- ten for a mo-ment I en - treat her

CHORUS

BILLY

Oh, for shame! Go talk to your An - i - ta! Oh,

CHORUS

BILLY

CHORUS

COUNT

hang An - i - ta! Oh! Yes, hang An - i - ta! Oh! Now

BILLY

will you give her up to me? I'll make you smart for this, you'll see!

Moderato

GIRLS

MEN

We don't know this An - i - ta, but we'd rath - er like to meet her! We

don't know this An - i - ta, but we'd rath - er like to meet her!

BILLY *quasi recit.*

Now I will here de - clare, if an - y of you doubt it, She's

mine! And that is all there is a - bout it!

Tempo di Valse



BILLY

Oh, An - i - ta! when you meet her you will

mf

say there was ne'er a com - pleter Se - nor - i - ta -

than An - i - ta from the spic - y Span - ish Main!

CHORUS

ff

Oh, An - i - ta! — when we meet her, — We will say there was

Oh, An - i - ta! — when we meet her, — We will say there was

ne'er a com - ple - er Se - nor - i - ta — than An - i - ta — From the

ne'er a com - ple - er Se - nor - i - ta — than An - i - ta — From the

GIRLS

spic - y Span-ish Main. _____ Oh! my!

MEN

spic - y Span-ish Main. _____ Oh! my!

Oh! fie! Won't you please tell us the rea - son why,
 Oh! fie! You'll have to tell them the rea - son why!

Oh! my! Oh! fie! You have de - ceived us and

Oh! my! Oh! fie! You have de - ceived them and

1. The score consists of four staves. The top two staves are in treble clef, the third is in bass clef, and the bottom is in bass clef. The music is in common time.

2. The lyrics are: "Oh! my! Oh! fie! You have de - ceived us and" on the first two staves, and "Oh! my! Oh! fie! You have de - ceived them and" on the third and fourth staves.

3. The vocal parts are: Treble 1 (top), Treble 2, Bass 1, Bass 2.

made us cry. We are an - noyed, so a - way with you,

made them cry. We are an - noyed, so a - way with you,

We would pre - fer not to play with you, Or the gay Sen - or - i - ta You
 We would pre - fer not to play wth you, Or the gay Sen - or - i - ta You

call your An - i - ta From the spic - y Span - ish Main!
 call your An - i - ta From the spic - y Span - ish Main!

ff accel.

ffff

ffff

ffff

End of Act I

Act II

Nº10. OPENING CHORUS: "NOW THE DAY IS DONE"
MAIDS, MIDDIES and YOUNG MEN

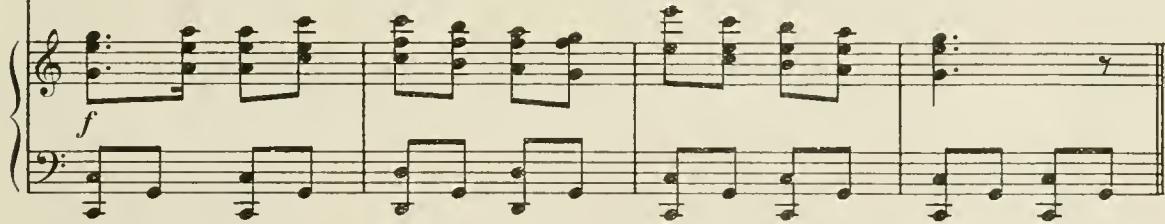
Allegro con moto



MAIDS

Now the day is over and the even-ning comes a - pace;

MIDDIES



We are going to cel - e brate the win - ning of the race.



Bright the lights are shin-ing, Bright-er still is ev -'ry eye.

Ev -'ry thing is love - ly and the goose hangs high: We have

roamed the mead-ows o - ver, On the lawn we've rev-elled free, We have

ta - ken our si - es - ta in the shad-ow of the tree, And we

all have had our din - ners and are read - y for the play, Bring a -

long the fan - cy dancing We are feel - ing ver - y gay. Oh,

Con spirito

long the fan - cy dancing We are feel - ing ver - y gay. Oh,

this is an eve - ning to dance and sing, Laugh and make the

this is an eve - ning to dance and sing, Laugh and make the

ech - oes ring, A suit - a - ble ' oc - ca - sion for a lit - tle ju - bi -

ech - oes ring, A suit - a - ble ' oc - ca - sion for a lit - tle ju - bi -

ech - oes ring, A suit - a - ble ' oc - ca - sion for a lit - tle ju - bi -

lee, For sum - mer is the time to play, And

here we drive the blues a-way, A glo-ri-ous in - sti - tu - tion is the

Pause 2nd time

L. B. C. Oh, C. _____

Pause 2nd time

Nº11. SONG: WHEN THE MANZANITA BLOOMS AGAIN

Molto moderato

VALERIE

1. Down the
2. Down the

west-ern slope of Shas-ta, In the Vale of Nev-er - fear, There the
west-ern slope of Shas-ta, Man-y gold-en suns have set; In the

dark, sad - eyed Wa - ni-ta Dreams a - way the si-lent year. When her
val - ley old Wa - ni-ta Waits her wand'-ring lov - er yet. And she

rov - ing lov - er left her, Soft she sighed: "Ah, come to me When the
whis-pers ev - 'ry night-fall: "He will sure - ly come to me When the

rall.

blos-soms next are show-ing In the Man - za - ni - ta tree." Tho' each
blos-soms next are show-ing In the Man - za - ni - ta tree." Tho' each

colla voce

Moderato espress.

hour is like a day in pass - ing, And the days go slow-ly, one by
p espress.

one, Still my pa - tient heart will fond - ly num - ber Ev - 'ry

set - ting of the lag - gard sun; I will count the moons that rise o'er

Shas - ta, I will watch them as they slow-ly wane; In the

colla voce

val - ley you will find me wait - ing When the Man-za-ni-ta blooms a - gain.

pp

CHORUS

Tho' each hour is like a day in pass - ing, And the days go slow-ly one by

(Humming)

(Humming)

one, Still my pa - tient heart will fond - ly num - ber Ev - 'ry

set - ting of the lag - gard sun; I will count the moons that rise o'er

Shas - ta, I will watch them as they slow- ly wane, In the

val-ley you will find me wait-ing When the Man-za-ni-ta blooms a - gain.

Nº12. SONG AND HORNPIPE: HOMeward BOUND

VALERIE, BILLY and CHORUS

HORNPIPE

1. V. BILLY
2. V. VALERIEVALERIE
BILLY

1. Swing the cap-stain round and round! Heave a-way, my
2. Here's to me and here's to you. Heave a-way, my

BILLY
VALERIEVALERIE
BILLY

heart-ies! Fair a-way and home-ward bound! Heave a-way, my
heart-ies! Jack's the boy that's al-ways true, Heave a-way, my

BILLY
VALERIE

heart-ies! The ship is trim and the hatch-es fast, We're off for home a-
heart-ies! His hand is rough but his heart is soft, He loves his na-tive



VALERIE
BILLY

BILLY
VALERIE

59

gain! There's a lass a - wav-ing on the pier— Good - bye to you, my
land; Oh, the o - cean free is home to me, - But ev - 'ry port is

BOTH

Bet - sy dear, We're off for home a - gain, We're off for
good to see, Hur - rah, for ev - 'ry land! Hur - rah, for

home a - gain! And soon we'll see the shores of fair Co - lum-bia!
ev - 'ry land! And one good ex - tra cheer for fair Co - lum-bia! > > >

VALERIE and BILLY

So it's one, two, three, We are off to sea, And the wind is a - pip - ing

mf

fair and free; Good bye, my lass, and dry your eye, For we'll be back to you

bye and bye! Oh, the trop - ic shores Of the gay A - zores Is a

place that the sail - or boy a - dores, But he'll be true to his

own land too, For that is the way on the o - cean blue!

CHORUS

So it's one, two, three, We are off to sea, And the wind is a-pip-ing

So it's one, two, three, We are off to sea, And the wind is a-pip-ing

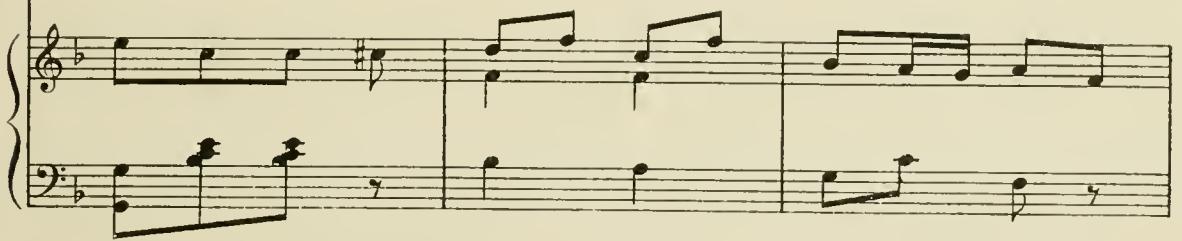
mf



fair and free; Good bye, my lass, and dry your eye, For



fair and free; Good bye, my lass, and dry your eye, For



we'll be back to you bye and bye! Oh, the trop- ic shores Of the



we'll be back to you bye and bye! Oh, the trop- ic shores Of the



gay A - zores Is a place that the sail - or boy a - dores, But

gay A - zores Is a place that the sail - or boy a - dores, But

he'll be true, To his own land too, For that is the way on the o - cean blue!

he'll be true, To his own land too, For that is the way on the o - cean blue!

Repeat refrain for Hornpipe

Nº 13. CHILDREN OF THE SNOW

Moderato



1. When up in the winter sky
2. Tim-id ones their houses keep.

Snowy lit-tle blow-y lit-tle white flakes fly. When Jack Frost with mer-ry wit, Shiv-er-ing and quiv-er-ing and half a - sleep. While the frost-y mu-sic swells,

Nips your lit-tle nose a lit-tle bit, Then we put our mit-tens on, Ring-le and the jin-gle of the bells. But the Chil-dren of the Snow

Merry lit-tle cheer-y lit-tle snow-bells don, Skip and lark with dance and song,
Nev-er mind the win-ter wind we'd have you know. Skip and lark with dance and song,

Hap-py as the day is long. Chink-a, chink-a, Pil-lie wil-lie wink-a,
Hap-py as the day is long.

Chil-dren of the Snow, We mark the time with a Sil-ver Chime, When the storm-y winds do

blow. Chink-a, chink-a, Pil-lie wil-lie wink-a, Chil-dren of the

Snow, We dance and sing like an-y thing, When the snowy win-ter winds do blow.

D.S. for 2nd Verse
After 2nd Verse over for Dance

PIANO

DANCE

Valse lente

D.S.

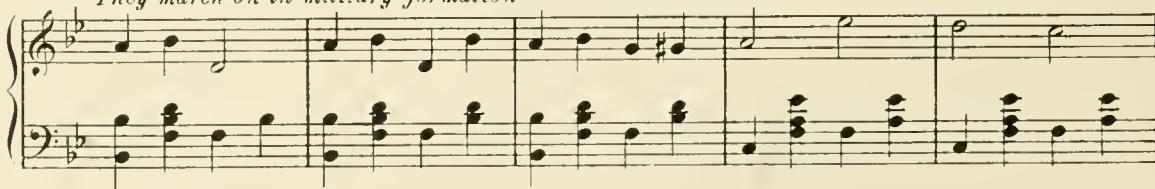
Nº 14. MARCH SONG. THE FLAG
LIBERTY BATTALION



*Entrance of Liberty
Battalion*



They march on in military formation



1. We love the flags that are fly-ing free, The U-nion Jack and Col-ors Three, The



em-b - lem of 1 - ta - lia's pride that floats in beau - ty by their side; But

dear to all is the ban - ner brave That first to us our free - dom gave, The

REFRAIN

stars and stripes, long may they wave, All glo - rious ev - er - more. Wher -

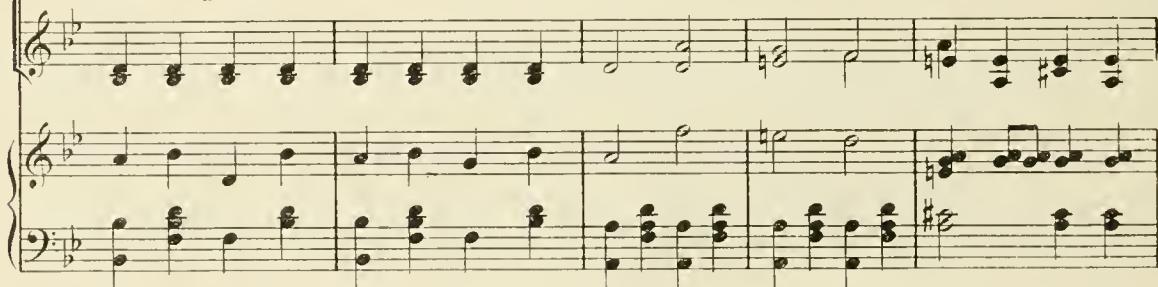
e'er Old Glo - ry flies Free - dom lives and nev - er dies, Be -neath her



folds for - ev - er dwells sweet Lib - er - ty, And cheer, oh com - rades, cheer'



Cheer a - gain those col - ors dear, The star - ry flag that waves for you and



me! The stripes of red are for cour - age strong, Its white is pure, un -



stain'd by wrong, Its blue is blue as skies a - bove. And ev - ry star we





dear-ly love; This ban-ner proud of the brave and free shall ev-er stand for



Right's de-cree, Has ev-er been and still shall be All glo-rious ev-er - more!



All sing the final Chorus as the Liberty Battalion marches in military formation about the stage and exeunt at close of chorus.



Where - e'er Old Glo-ry flies, Free-dom lives and nev-er dies, Be -



Where - e'er Old Glo-ry flies, Free-dom lives and nev-er dies, Be -



neath her folds for - ev - er dwells sweet Lib - er - ty; And cheer, oh

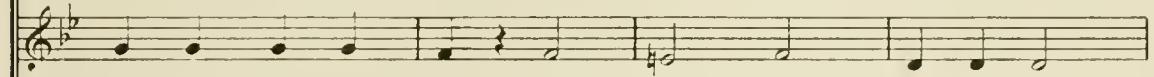
neath her folds for - ev - er dwells sweet Lib - er - ty; And cheer, oh

com - rades, cheer, cheer a - gain those col - ors dear, The star - ry flag that

com - rades, cheer, cheer a - gain those col - ors dear, The star - ry— flag that



waves for you and me! Wher - e'er Old Glo - ry flies,



waves for you and me! Wher - e'er Old Glo - ry flies,



Free-dom lives and nev - er dies, Be -neath her folds for -



Free-dom lives and nev - er dies, Be -neath her folds for -



ev-er dwells sweet Lib-er-ty; And cheer, oh com-rades, cheer, cheer a-gain those
 ev-er dwells sweet Lib-er-ty; And cheer, oh com-rades, cheer, cheer a-gain those

poco cresc. *ff* colors dear, The star - ry flag that waves _____ for
poco cresc. *ff* colors dear, The star - ry flag that waves _____ for

you and me! _____
 you and me! _____

ff Cymbal

Nº 15. SONG AND CHORUS. SWEETHEARTS AND WIVES 73
 DASHER and CHORUS

Moderato con moto

1. The
 2. I've

sail-or is nois-y and bold and bluff and ac - cus-tomed to the sea. His
 none of your grac-es and airs po - lite, my call - ing is on the sea. The

lan-guage is salt-y His voice is gruff and his man-ners are rath - er free, But
 mode and the style of the car - pet knight you nev - er will find in me, But

deep in his rug-ged and brin - y heart the sail-or some how con - trives To
 wbeth-er off this or the Bar - bry coast the cus-tom with me sur - vives When

keep a warm lit - tle spot a - part For "Sweet - hearts and Wives."
 mid - night sounds to pro - pose a toast To "Sweet - hearts and Wives."

Moderato
SOLO REFRAIN

A musical score for 'The Witching Hour' featuring two staves. The top staff is in treble clef, B-flat major, and 2/4 time. It contains a vocal line with lyrics: 'O the mess-lights glow in the watch be - low As the witch-ing hour ar - rives, Each'. The bottom staff is in bass clef, B-flat major, and 2/4 time. It contains a piano accompaniment with dynamic markings 'p' (piano) and 'f' (forte). The score is on a white background with black musical notation.

fond heart swells when it strikes eight bells. And we drink "Sweet-hearts" and "Wives"—

DASHER and MIDDIES

DASHER

BASHER AND MIDDIES DASHER

O the mess-lights glow in the watch be- low As the witch-ing hour ar- rives — Each

DASHER and MIDDIES

fond heart swells when it strikes eight bells And we pledge Sweet-hearts and Wives?

colla voce

D.C.

Nº 16. FINALE. BLOW, WINDS!
(OMNES)

75

Allegro brillante



Blow, winds, blow, as you nev - er have blown be - fore, The

Blow, winds, blow, as you nev - er have blown be - fore, The

maids that wait have met their fate, For the mid-dies have come a -

maids that wait have met their fate, For the mid-dies have come a -

shore:- Blow winds, blow, as you nev-er have blown be -

shore:- Blow winds, blow, as you nev-er have blown be -

fore, And ev' - ry Jack will soon come back, And he nev-er will leave them

fore, And ev' - ry Jack will soon come back, And he nev-er will leave them

more. more.

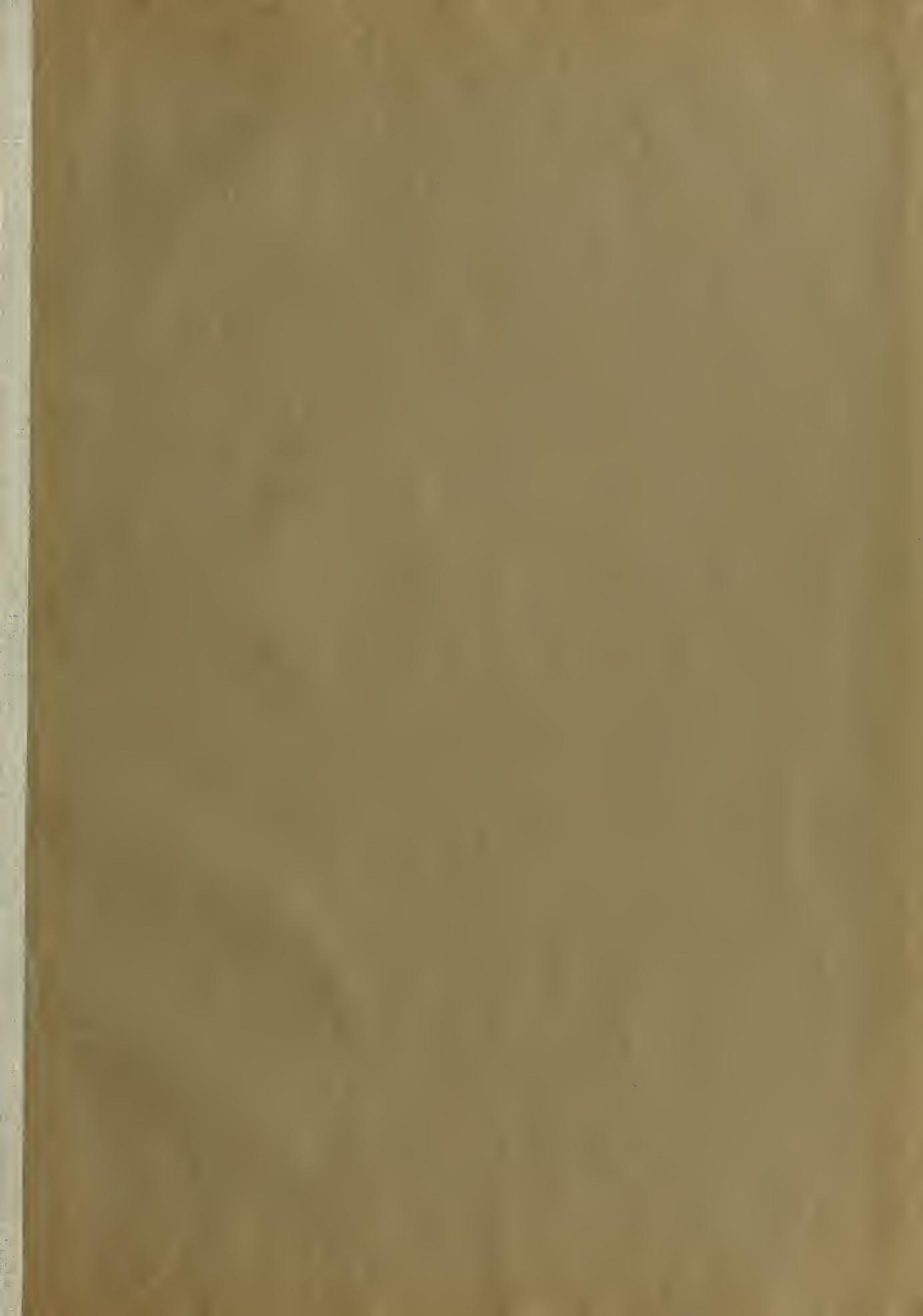
more. more.

1. 2.

more. more.

1. 2.





UNIVERSITY OF ILLINOIS-URBANA

M1503T695M2 C001
THE MAID AND THE MIDDY BOSTON, MASS.



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